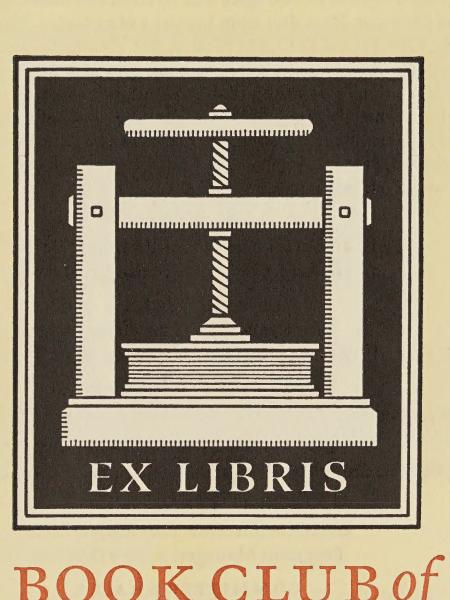
BOOK CLUB OF CALIFORNIA

Quarterly News-Letter

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BOOK CLUB of CALIFORNIA

IN THIS ISSUE

ANNE W. SMITH: Centennial Events , DAVID PARKER: Bookwomen and Book Collecting in Southern California , BO WREDEN: Stanford Wreden Prize Winners , DR. ROBERT J. CHANDLER: Book Reviews , Meet Our New Directors , Library Committee Report , Serendipity , Elected to Membership

The BOOK CLUB of CALIFORNIA's mission is to support fine printing related to the history and literature of California and the western states of America. It is a membership organization founded in 1912, and known for fine print and research publications alike. The Club reflects the diverse interests of book-minded people, and promotes ongoing support of individual and organizational achievements in the fine printing and allied arts, with particular focus on the western regions of America. The Club is limited to 1,250 members. When vacancies exist, membership is open to all who agree with its aims, and whose applications are approved by the Board of Directors. Dues date from January 1 of each year. Memberships are: Regular, \$95; Sustaining, \$150; Patron, \$250; and Student, \$25. All members receive the *Quarterly News-Letter* and, excepting Student members, the current keepsake. All members have the privilege — but not the obligation — of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of keepsakes or *News-Letters*, when available. Portions of membership dues in the amount of \$36 from regular membership, \$91 from sustaining level, \$191 from patron, and donations — including books — are deductible in accordance with the Internal Revenue Code.

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THE BOOK CLUB of CALIFORNIA IOOYEARS + 1912 + 2012 +

BCC 100th Anniversary Logo

WE HAVE A NEW LOOK FOR 2012! Behold the Book Club of California's elegant logo, graciously produced pro bono by award-winning Michael Osborne and his staff for the Club's centennial celebration. The graceful typeface, subtle flow, and earnest poise of the composition perfectly reflect the Club's one-hundred year mission to promote the art of fine book printing and history of the West.

Osborne declares that classic typography, bookplate design, and hand lettering, infused with the Club's rich history and nurturing reputation in the Book Arts, inspired this masterful creation. He chose the typeface Kuenstler 480, a modern adaptation of Linotype's Trump Mediaeval, 1954, as the base, but modified or redrew many of the characters to customize the logo's typographic lock-up.

In addition to his graphic design firm, Michael Osborne operates a boutique letterpress studio in San Francisco, One Heart Press.

MALCOLM WHYTE

which was readed scanted. With this permission and the studion-key, same Sam Willer issued for the a cittle refre the appointed time, and strolled leisurely towards ween squark, which he no sooner samed than he had the satisfaction at bholding his John Smanker Ceaning, against a Camp poot at a short distance off, smoking a cifar though an amber tube. " how do you do he Willer" - sand her John Smanker, maising his hat grace full with one hand mlile he sents wared lebes reference a condescending manner. " How do " why, reasonable commalessent " replied Som "How Do you find somself my dear feller: "af so so "- Daid her Tolen Smanker.
"ah, journ keen a worken too hard? it wen't do you know is you must not sive "
way a that ere museum hale think is that he Weller "Le

plad he To him Sman ker " I'm upaid The kear disopating " " of that' it is it " said Sam "That'

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BCC Centennial Events

ANNE W. SMITH

Opening Remarks by Curtiss Taylor, BCC Co-Chair Centennial and Past President — BCC Gala, December 12, 2011

Today is the ninety-ninth birthday of the Book Club of California, and I was told that I should let the younger people know that I am not ninety-nine. Being that it's the ninety-ninth year, hundred-year-old organizations are around, but they are few and far between, and today we are kicking off a series of events that leads up to the culmination and the hundredth birthday of the Book Club of California, which will be December 12, 2012. The original statement and purpose of the Book Club of California by the founding members, which has been modified throughout the years, is "the study of letters and the promotion of the arts pertaining to the production of books."

In the Book Club's second century, the book is going to be redefined. I think the Book Club should be in the forefront of any kind of definition of the book that is coming up in the future. Also, I think we should spearhead some kind of definition of the book. And, however the book is defined in the future, the Book Club can still be true to its original promotion or mission statement and the BCC can still promote the fine presentation of the unique history and heritage of California and the west coast of our country. I encourage all members of the Book Club to participate in the upcoming events so that we may launch the Book Club into its second century in the style that it deserves.

Pressing Forward: The Book Club of California at 100 — Curator's Statement, Mary Manning

In 1912 In San Francisco, a group of book lovers came together to create The Book Club of California. At that time San Francisco possessed printers of extraordinary quality, a thriving literary and art community, knowledgeable booksellers, and major book collectors. Fifty-eight of these men and women, including Mayor Edward Robeson Taylor and Phoebe Apperson Hearst, were the charter members of The Book Club of California, created for "the study of letters and the promotion of the arts pertaining to the production of books."

The first years set the program that has continued to this day. Scholarly lectures on the book were sponsored, the first exhibit on rare bookplates was mounted, annual meetings were held, and club offices were established in downtown San

Francisco. In 1914 the Club published its first book, *Bibliography of the History of California and the West*, 1510-1906, by Robert E. Cowan. It was printed by the firm Taylor, Nash & Taylor in San Francisco.

This book established the publishing program of the Club which continues as its best known activity. Club books show a special interest in Pacific Coast history, literature, and fine printing. They are fine press limited editions of exceptional quality. High quality paper, printing, and binding are shown in this exhibit. Other books document important fine press firms such as the Grabhorn Press, which demonstrate the mutually beneficial relationship the BCC has had with regional fine press printers.

Exhibits, lectures, and Club Rooms for fellowship continue to be integral to The Club's life. As the Club begins its second century it has moved into spacious Club Rooms at 312 Sutter Street in San Francisco with space for a gallery, a library, lectures, offices, and relaxation. The Club is open weekdays and welcomes your visit to enjoy its many activities, some of which are shown in this exhibit.

Pressing Forward: The Book Club of California at 100 — Traveling Exhibition Schedule

JANUARY 16 through MARCH 31, 2012 Santa Clara University Library Special Collections Santa Clara, CA

APRIL through MAY 2012
California Polytechnic Un iversity, San Luis Obispo
Kennedy Library
San Luis Obispo, CA

JUNE through JULY 2012 A.K. Smiley Public Library Redlands, CA

SEPTEMBER through DECEMBER 2012
The Book Club of California
San Francisco, CA

JANUARY through MARCH 2013 Claremont Colleges Libraries Claremont, CA

More sites in 2013.

Symposium 2012: A Once-in-a-Century Event

Now that we've successfully celebrated our ninety-ninth birthday, it's time to launch number One Hundred. Part of our year-long celebration will be the Centennial Symposium, to be held October 18-20, 2012. The theme, Way Out West: Fine Printing and the Cultural History of the Book in California, honors and promotes the aesthetic and literary values unique to fine printing and writing in California and the West.

We invite Symposium participants to partake in a variety of experiences on October 18, 19, and 20, including:

- → A tasty opening night feast at the art deco landmark, The City Club of San Francisco
- A stimulating keynote talk by philosopher, poet, and printing historian Robert Bringhurst at the Commonwealth Club of California
- → An amazing boat trip on the Bay
- A surprising afternoon at the Internet Archive
- → Dutch treat "dine-arounds" with Book Club locals all over town.

Registration for the Once-in-a-Century Event will begin mid-April, 2012. We anticipate fees will range from \$100 to \$250, depending on level of participation (membership discounts will apply). For out-of-towners we are investigating special hotel packages. If you are planning to travel to San Francisco, please e-mail us at centsymp@bccbooks.org.

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Bookwomen and Book Collecting in Southern California DAVID PARKER

Organized Book Collectors in the United States have generally been men. Only the Filson Club of Louisville, Kentucky and the Book Club of California have accepted women members since their foundings in 1884 and 1912. In Los Angeles, though, three women — one bookseller, Alice Millard, and two book collectors, Estelle Cohn Getz and Carrie Estelle Doheny — helped place the city on the bibliophilic map.

We begin with Alice Parsons, a serious book dealer. She met her husband George Millard in Chicago at the McClurg & Co. bookstore, where he ran the "Saints and Sinner's Corner." She joined George in the rare book business when they moved to California in 1914, greeting customers in a house in South Pasadena distinguished by its large windows and ample bookshelves. Together, they developed strong friendships with the rare-book sellers of London.

On her husband's death in 1918, Mrs. Millard became an astonishing antiquarian dealer. She sold all the standard sets and gentlemen's books that her husband had dealt in and proceeded to present the rare-book buyers of Los Angeles with a much higher level of quality and significance in the books she sold. While she shared clients with Ernest Dawson and his San Francisco counterpart, John Howell, neither of them had a desire to compete with her style of bookselling.

In 1923, she moved into "La Miniatura," a house and adjoining salesroom/museum which she had commissioned Frank Lloyd Wright to design and build for her in the Arroyo Seco section of Pasadena. Alice Millard thus bridged the Arts and Crafts movement and the modernist movement by joining both to the aesthetic value of the works each movement produced.

Millard told her bankers, "I want to go to Europe, and I want to spend \$500,000 [at a time gold was \$20.67 an ounce] and buy a lot of good books because Pasadena needs them." She then sold them to collectors all over the United States, including New Yorker J.P. Morgan and Los Angeles library-builder William A. Clark, Junior. During the Great Depression of the 1930s, her reputation was such that she was able to get stock from London on consignment. In the case of Alice Millard, knowledge trumped any gender barriers as she set a high standard for bookselling in Los Angeles.

Wealthy Estelle Doheny may have turned to bibliophilia as a form of grief therapy. Between 1924 and 1930, her husband, the oil tycoon Edward L. Doheny,

was indicted and tried twice on conspiracy and bribery charges connected with the Teapot Dome scandal, and her stepson died under mysterious circumstances. Several accounts say that her husband's attorney, Frank Hogan, an important bibliophile, inspired Mrs. Doheny.

However, her passion for books apparently began in New York at Brentano's, the city's leading bookstore. In Los Angeles, Mrs. Doheny began to purchase bindings set with ivory miniatures at one of the department stores downtown (most likely Robertson's), working with a clerk, Nana Dolman. When Mrs. Dolman moved to Dawson's Book Shop, she introduced Mrs. Doheny to other types of books, and she became a faithful Dawson's customer.

When Ernest Dawson commemorated A. Edward Newton's only visit to Los Angeles in 1931, he filled a case with as many first editions from Newton's *One Hundred Good Novels* as he could find. Mrs. Doheny bought the entire collection. During that visit, New ton told Mrs. Doheny that she could do even more. He suggested that she enlarge her collection to include the classics of English literature as well.

Los Angeles book dealers further expanded Estelle Doheny's collecting. Dawson supplied her with Californiana, while Jake Zeitlin and Alice Millard brought her incunabula, illuminated manuscripts, and her first \$10,000 book. This was Virgil's *Aeneid*, with calligraphy by William Morris and Graily Hewett, who also did the gilding, and miniatures designed by Edward Burne-Jones (1875). Millard also helped Mrs. Doheny collect all fifty-three books produced by Morris's Kelmscott Press.

Additionally, Mrs. Doheny worked with Dr. A.S.W. Rosenbach in New York (in 1934, she gave a tea in his honor when he came to Los Angeles with a suitcase full of books), and Maggs Bros. and Bernard Quaritch in London.

Yet, Mrs. Doheny always remembered that Mrs. Millard's persistence and taste had provided the foundation of her extensive collection. In 1934, when Alice Millard celebrated the centennial of the birth of William Morris with a magnificent exhibition at her Pasadena home, the Morrises owned by Doheny were a significant component.

In 1936, Mrs. Doheny had amassed a collection that Rosenbach said rivaled any women's collection in the East, which is a contemptuous remark; Estelle Doheny's collection could stand on its own merits. After all, the scholar Robert Schad, in 1950, called the Doheny collection one of the finest libraries in the United States.

While her purchases aided Millard and Dawson during the Great Depression, they were not *largesse*. Estelle Doheny collected with care. In late 1933, Zeitlin sent her a collection of prints made by Albrecht Dürer with a value of \$13,735; at the beginning of January 1934, she sent the prints back, keeping only a print of Dürer's "The Lamentation" that cost a mere \$95. Yet, it pleased her.

Housing such a huge and glittering collection became problematic. At first, Mrs. Doheny intended that the Treasure Room in the Doheny Library at the University of Southern California would be its home. However, university president Rufus von KleinSmid appropriated it for his own office. Thus, a university, and ultimately the scholarly world, lost a great treasure.

In 1939, Archbishop John Joseph Cantwell, the first to head the Los Angeles archbishopric, asked Estelle Doheny, by now a papal countess, if she wished to contribute her library to the seminary Cantwell was building at Camarillo, about an hour northwest of Los Angeles, as a memorial to her husband. The top floor of the library was set aside for her collection, which, beside the four thousand rare books and fifteen hundred autograph letters and other manuscripts, included: tapestries; a piano custom-made by the Steinway Company from a design by her husband E. L. Doheny decorated with pictures of Indian encampments; a petrified wood fireplace assembled by the architect Stanford White for the Paris Exposition of 1900; and over two hundred glass paperweights, all of which had been brought from the house on Chester Place.

The Edward L. Doheny Memorial Library at St. John's Seminary in Camarillo was dedicated on 14 October 1940, and the Estelle Doheny collection remained housed in the library until 1987, when the new archbishop of Los Angeles, Roger Mahony, invoked a provision in Mrs. Doheny's will that stated that the gift of the collection required it to remain intact for twenty-five years. Since thirty-seven years had passed, he decided that the proceeds of its sale could be used to improve other aspects of the training of priests at the seminary. He observed that few scholars visited the collection, and that, as the greatest portion of the collection was of a secular nature, it did not fit the contemporary objectives of the seminary.

Jake Zeitlin told the Los Angeles Times that he felt Los Angeles was losing a great cultural resource, but he observed, "Books might find their place in collections which dovetail with their own kind, and some will find their way back here." Martin Ridge of the Huntington Library was less philosophical. He thought that breaking up the Doheny collection would be "tantamount to saying a hundred

years from now, 'Let's get rid of the Getty." Christie's published a seven-volume catalogue for sales in 1987 and 1988.

Estelle [Mrs. Milton E.] Getz, the daughter of Kaspare Cohn, the founder of the Los Angeles side of the Union Bank, also amassed a significant collection in the 1920s at the time Estelle Doheny began to get serious. I met her in my research into the early career of Jake Zeitlin as an independent bookseller in 1927. She asked Zeitlin to get her a set of the Konrad Haebler portfolios on incunabula, which E. Weyhe, a bookseller in New York, distributed.

However, Zeitlin at that point in his career knew he could not get credit for the cost of the portfolios (\$1000 or \$1200) from Weyhe, so he contacted businessman Julius Jacoby, who arranged to guarantee Zeitlin's account at the Union Bank, for up to \$5,000. Zeitlin made the sale, got his business off the ground, and the portfolios became part of a major collection of first editions and manuscripts.

Following the death of Estelle Getz, Anderson Galleries in New York sold her eclectic collection in November 1936. The 1645 catalogue lots illustrate its breadth. It held early manuscripts, incunabula, first editions of books from the sixteenth century through the twentieth century, autograph letters, and books in fine bindings.

Ninety-two lots contained books produced by modern fine printers such as William Morris and John Henry Nash and the Grabhorn Press of San Francisco. One hundred and six of the lots contained illustrated books and art books, and ninety-two bore fore-edge paintings — decorations that are invisible when the book is closed and only visible when the pages are fanned. Additionally, her collection contained 165 manuscripts, ranging from three fifteenth-century Dutch Books of Hours through a seventeenth-century illuminated manuscript of the Four Gospels in Armenian and an eighteenth-century Koran, to the manuscript of Eugene O'Neill's play, *Beyond the Horizon*.

Mrs. Getz's holdings of Nathaniel Hawthorne's work demonstrate the variety of collectible books on the market during the 1930s: she owned two copies of *The Scarlet Letter* — the first edition published (Boston, 1850) and the first edition of the Random House printing with colored woodcuts by the artist Valenti Angelo (1920) — and a copy of *Twice-Told Tales* (1850), inscribed by the publisher J.T. Fields to Hawthorne.

These were among 260 lots of American material. The collection included twenty-six lots of Ambrose Bierce material and thirty-six additional lots of Californiana, including a signed copy of Robert Ernest Cowan's Bibliography of

the History of California and the Pacific West 1510-1906 (1914), the first Book Club of California publication.

Mrs. Getz collected modernist, and even radical, work as well; the sale offered both the first edition (printed in Paris) and the second (London) of James Joyce's *Ulysses* and the typewritten manuscript, circa 1929-1930, of the American proletariat writer Mike Gold's best known book, *Jews Without Money*. Zeitlin thought her library sold absurdly low due to depressed Depression prices.

These three women, Alice Millard, Estelle Doheny and Estelle Getz, played important roles in the establishment of Los Angeles as a major bibliographic center. On an economic level, they rivaled male bibliophiles. As Jake Zeitlin quipped, "Their money was as good as anyone else's." Yet, having money does not equate with taste. Their connoisseurship, their passion, their knowledge, and their genuine interest make them memorable.

Stanford Wreden Prize Winners 2011

BO WREDEN

The Byra J. and William P. Wreden Prize for Collecting Books and Related Materials, open to all Stanford students and usually awarded every two years, was created in memory of my parents, lifelong book collectors and supporters of the Stanford University Libraries. My father, Stanford '34, led a distinguished career as a Bay Area antiquarian bookseller, and maintained long friendships with Nathan van Patten and subsequent Stanford librarians. My mother, a collector of the works of children's book illustrator Kate Greenaway (1846-1901), was a founding director of the Associates of the Stanford University Libraries in 1973.

In May, I received notice of the winners of the 2011 competition and read each of their essays and bibliographies with interest. Subsequently, I was pleased to extend my congratulations to the three winners.

I was particularly taken by the insights of graduating senior and first prize winner Emily Brodman. The impetus for her collection, "Sourcing the Sanctuary Movement," came from her research in southern Arizona into a broad-based church movement during the 1980s that gave refuge to those escaping war in Central America. Finding little primary source material available, she took the

initiative to seek it out for herself. Her observations on absences and gaps in even the best archival and library collections demonstrate why serious scholars often find it necessary to build collections of their own.

As the first prize winner, Brodman's entry became eligible for the National Collegiate Book Collecting Contest, sponsored by the Antiquarian Booksellers Association of America, the Rare Books and Special Collections Division of the Library of Congress, and other bibliophilic organizations. In late September, I learned that not only did she enter the National Collegiate Contest, but that she also won its Best Essay Prize. Its award ceremony took place at the Library of Congress on October 21. I again extended congratulations to her.

Second prize winner, Emily Kopley, a fourth-year PhD candidate, wrote extensively about her broad and ever-expanding "Scraps, Orts and Fragments': Collecting Virginia Woolf." I was impressed how she fell in love with Woolf reading To the Lighthouse in high school, and her journey since then in becoming a serious Woolf scholar and collector. I loved how she started collecting Woolf's major works to read, then progressed on to rare editions, periodical works, Hogarth Press publications, and an ephemeral piece de resistance: an old postcard of the Godrevy Lighthouse which inspired Woolf's book, To the Lighthouse.

Finally, third prize winner, Michael Turri, a graduate student in the Stanford Design Program, wonderfully described the collecting habits he developed as a child that allowed him to assemble "Communicating Technology: The Eames Office and IBM Design Partnership." Turri provided wonderful visual examples of the collaboration between Charles and Ray Eames and IBM, and brilliantly chose a clean modern typeface appropriate to his subject for his text.

I again congratulate the three winners for the excellence of their work. I would also like to thank all the Stanford students who entered the competition for their participation, and the four judges: Zachary Baker, Anna Fishaut, and Mary and Bruce Crawford, for the generous gift of their time and expertise. I thank Stanford University Libraries Director Michael A. Keller for his initiation and continued support of the prize established in memory of my parents, and I thank David A. Jordan for his important role in arranging and organizing all the details of the competition. I have shared information on the 2011 Wreden Prize with my four siblings. They join me in the congratulations and thanks I have expressed here.

Book Reviews

The Great Southland: Searching for the Antipodes, from Classical Scholars to Quiros & Dampier: A Catalogue (August 2011). By Hordern House, Sydney, Australia. \$55 Australian. (The Australian dollar is virtually equal to the U.S. dollar).

FROM DOWN UNDER COMES an Up Ender. On August 4, 2011 Hordern House offered 127 items in a fixed-price catalogue, The Great Southland: Searching for the Antipodes, from Classical Scholars to Quiros & Dampier. Importantly, most volumes come from "a single important private collection" assembled over forty years.

The unknown consignor had a good eye. He picked the best editions in the best condition. Often the catalogue will note, as it did for a 1510 work, "We know of no copy appearing for public sale since the 1950s," or for a 1609 volume, one of a baker's dozen known, "we have never before seen a copy for sale and none has appeared at auction in the last twenty-five years."

Not only was the collector comprehensive, he scholarly sought the Great Southland everywhere. The catalogue observes, as it did for an item printed in 1643, that it contained "an often overlooked discussion," similar to one of 1677, with "a bizarre and surprisingly unnoticed text on the southern continent." This catalogue is a bibliography of the development of European ideas of Australia.

Hordern House divided the 127 items into five sections. Entries range from one to three pages, with colored illustrations of bindings, title pages, text, views, and maps from three centuries of fine books. Prices range from \$248 to \$225,000 in Australian dollars, along with two "Price on Application."

Section I, "Ideas of a Southern Continent," is the longest with thirty-seven items, mostly told through maps. The earliest is Strabo's from the first century in a 1587 edition, followed by Ptolemy's view of the world, as portrayed in 1574. Ambrosius Macrobius's fifth-century map (1483) is \$185,000, while *Maris Pacifica* (1589), the first map of that ocean, and colored too, by Abraham Ortelius, is yours for \$13,850.

Of note is a 1981 work of two hundred copies by the Roxburghe Club — of England that is, not its San Francisco counterpart — reproducing a book of maps that cartographer Jean Rotz presented to King Henry VIII in 1542. It is a lavishly colored product from the fine mapmakers in Dieppe, France.

This school, active from the 1540s through the 1560s, drew "Jave de Grande." That prodigious compiler of Pacific voyages and sailing directions Alexander Dalrymple proposed in 1786 that this land showed early Portuguese discoveries of Australia. Since then, as the catalogue attests, that "topic that has been a flypaper for crackpots." Would that a BCC book would sell for \$2850!

"Travellers and Story-Tellers" is the first of three sections of twenty-seven items each. It contains the thirteenth-century journey of Marco Polo (Venice, 1555) and the fourteenth-century one by Sir John Mandeville, plus volumes from the sixteenth to eighteenth centuries picturing exotic people, strange critters, and the Southern Cross constellation.

Mandeville "fired the global imagination" for "a route to China and the Indies," Hordern House asserts. While the incunabula is \$165,000, the splendid 1928 Grabhorn edition of 150 copies containing thirty-one Valenti Angelo illustrations is more affordable at \$2850.

Furthermore, the Grabhorn version is a true pirated edition. Corsair Bennett Cerf seized the entire press run, although paying a handsome ransom, and carried it off to New York to appear under his Random House imprint.

A section on Dutch exploration and those intrepid East India fleets follows, wherein the tiny jacht or "scout" Duyfken mapped part of the Australian coast in 1595. Testifying to the breadth of the collection, one volume is a 1661 architectural study of the Amsterdam Town Hall. Why is it included? The hall had a large floor map of Abel Tasman's 1542 and 1544 voyages.

The least expensive item at \$248 is here, one of Hordern House's own Australian Maritime Series, the 1622 Dutch edition of Jacob le Maire's *Mirror of the Australian Navigation*. Best of all, this 1999 edition contains Dalrymple's 1770 English translation.

Section 4, "Spanish and Portuguese Discovery," contains the two "POA" heavyweights. The first is the rare 1510 Italian edition of Lodovico di Varthema's travels from 1503 through 1508. A convert to Islam, he became the first Westerner to see Mecca, and then journeyed beyond India into Malaya, Java, and the Spice Islands. Di Varthema declared that "the testimony of one eye-witness is worth more than ten hear-says," and, according to the catalogue, he "effectively determined the course of European expansion to the east."

The other POA is one of many memorials by Pedro Fernandez de Quiros, who sailed to the New Hebrides in 1605 and became convinced that Terra Australis

Incognita lay just beyond. From 1607 to 1614 he showered the King of Spain with forty memorials to fund another expedition. This printed eight-page one from August 1608 is the "Foundation Document for the Discovery of Australia."

Finally, "The English Adventurers Make Landfall" in nine items. Sir Francis Drake, known to have planted the first English text in California in 1579 (accurately told in that learned 1937 work, Ye Preposterous Booke of Brasse) appears in The World Encompassed (1628) at the brassy price of \$225,000. The catalogue preposterously claims that Drake "discovered San Francisco Bay," but that theory is happily disappearing as Drake's Bay is on its way to becoming a National Historic Landmark.

This splendid catalogue closes with the voyages of privateer William Dampier, who in 1699 sailed directly for Australia. Captain Woodes Rogers describes such a booty voyage with Dampier from 1708 to 1711 wherein he devotes thirty pages to Baja California and maps California as an island.

Throughout *The Great Southland* pricing reflects rarity. The 125 listed selections tally \$2.9 million and the two "POA's" bring the total up to \$3.8 million. One purchaser would get seventeen hundred years of European intellectualism, exploration, and geography.

Let's put this in the perspective of popular culture. On November 28, 2011, a June 1938 copy of Action Comics No. 1, heralding the appearance of Superman, sold for a super price of \$2.2 million. Which would you druther have?

- DR. ROBERT J. CHANDLER

Raking the Ashes: Genealogical Strategies for Pre-1906 San Francisco Research. Second Edition. By Nancy S. Peterson, Oakland, CA: California Genealogical Society, 2011. 223 pp. Maps, illustrations, index. Sb \$25.00. Order through the California Genealogical Society's Lulu storefront: http://www.lulu.com/spotlight/CAancestors.

THE GREAT THREE-DAY FIRE following the San Francisco earthquake on April 18, 1906 destroyed more than lives, commerce, and the oldest half of San Francisco. It incinerated records. Nancy Simons Peterson, a longtime Californian, Certified Genealogist, and director of research at the California Genealogical Society, provides a masterful survey of surviving records, where to find them, how to use them, and ways to fill gaps.

A pre-Earthquake institution instituted this wonderful research tool. The California Genealogical Society and Library, founded in 1898, is at 2201 Broadway, Suite LL2, Oakland, CA 94612. Contact at (510) 663-1358, or california ancestors. org. A first version appeared in 2006 for the Earthquake centennial, but since then, Peterson has added new sources, updated old ones, and tracked changes in Internet Universal Resource Locators.

Begin with "How to Use this Guide," the introduction. "This is a guide, not a novel," Peterson declares, "and need not be read from front to back." She recommends that readers, especially those like me, namely the "frustrated and bewildered," begin with the third and last part, "Research Techniques for Solving Genealogical Problems." It provides timely tips for excellent evidence evaluation.

IBM's Thomas J. Watson astutely observed that "The ability to ask the right question is more than half the battle of finding the answer." Peterson responds with a list of questions to ask. (208)

Research demands imagination. "With the absence of so much definitive material, careful genealogists must build a case by assembling a much wider body of evidence," Peterson affirms. They must use "less reliable derivative material," that is, "material that repeats something already written" and usually "several layers removed from its original source." (167)

Peterson then provides steps. Begin with the US census, move to the city directories, newspapers, after 1866, to voting registers, and so on. Summary tables follow on where to find information on births (200), marriages (202), and deaths (204).

The first part of *Raking the Ashes* contains the nitty-gritty: "Original Records: What Did and Did Not Survive, with Work-Around for Lost Records." Peterson covers birth, marriage and death records, naturalization papers, passenger lists, fraternal, religious, benevolent, and ethnic societies, city directories, municipal reports, voting records, and newspapers.

Strange things survived time. For instance, the San Francisco Public Library has the mortuary ledgers of Nathaniel Gray & Co. from 1850 to 1922. I was certain Peterson would not pick up that Frederick Marriott's News Letter, which exists in a good run at the library, published real estate transactions, and I would be correct if page 46 were removed from all copies...

Throughout, Susan Goldstein, city archivist since 1995, has been in the forefront placing the Public Library's collections before the public. Born and raised in the eclectic atmosphere of Los Angeles, she gained that artistic creativity used by the best archivists to ask the correct questions of her records.

Now, Goldstein has become so converted to the northern part of our state that on November 14, 2011, the San Francisco Museum and Historical Society presented her with a well-earned Award of Merit (letter-pressed by Marianne Hinckle) for "extraordinary contributions to the history of San Francisco." Of particular note, Goldstein has digitized numerous history books and the invaluable San Francisco city directories at the free www.archive.org.

Goldstein's work has become a real necessity, Peterson notes sadly, "as paper copies are withdrawn from library shelves." Ah progress, even though "searching paper copies [of city directories] over a span of years remains faster," (56) and out-of-style curmudgeons pay high prices for such directories.

With my interest in San Francisco printing, I had long wished to find the Industrial Schedules for the U.S. Census, 1860, 1870, and 1880. This enumeration provides business name, equipment, number of employees, wages, supplies, and gross income for the preceding year. Naturally, Peterson had their Ancestory. com location (53), and I used it for my two QN-L articles on Grafton Brown.

"Searchable newspaper digitization is perhaps the most important tool developed over the past five years to help locate pre-earthquake events," Peterson asserts (48). I would delete the qualifier, "perhaps." "By far the largest of these projects," she writes, is the California Digital Newspaper Collection based at UC Riverside.

Free for the looking and printing, its San Francisco files begin with the earliest weeklies in 1846 and run through the daily *Alta California* and *Morning Call* until 1913. Its 56,000 newspapers are searchable by topic and by date, allowing a researcher to read every issue. As you use this incomparable resource, thank BCC director Henry Snyder. This project is his "baby."

The second part, "Continuing the Search: Additional Resources," points to historical books, such as H.H. Bancroft's biographical footnotes, and numerous biographies in San Francisco and county histories; local repositories; and the Internet.

The Internet has many positives. First are fee and free sites. Of special note are the fee-based California Genealogical Society, whose experts guide specific research, and the free www.SFgenealogy.com, which directs a million users a year to a wide array of Bay Area sources, some free and some not.

We know well the Internet negative. "Incorrect or non-verifiable postings spread throughout the genealogical community at a speed and breadth never before possible," Peterson observes, dangerously "bringing to the eyes of the uninitiated, undeserved authenticity." (152)

This helpful guide closes with an appendix listing pre-earthquake San Francisco newspapers held by the California State Library, Sacramento, the San Francisco Public Library, and the University of California, Berkeley.

Raking the Ashes: Genealogical Strategies for Pre-1906 San Francisco Research is a necessity for anyone doing any kind of San Francisco historical research.

- Dr. Robert J. Chandler

Meet Our New Directors

CAROLEE CAMPBELL was born in Los Angeles, and, at 20, left for New York where she enjoyed a successful career as a theatre and television actor, culminating in the winning of an Emmy Award. She had an additional life in photography, darkroom work, and gallery showings, while summers were spent whitewater rafting, improving her skills by rowing many of the major rivers in the Southwest.

Ninja Press was inaugurated in 1984 in Los Angeles by Carolee, who is its sole proprietor. She publishes limited editions of contemporary poetry, in the main, which she designs, prints letterpress using handset type, binds, and illustrates. One of the primary goals set at the inception of the press was to strive toward the highest standards of excellence in craftsmanship while attempting to find new approaches to the union between word, image, and book structure.

A few of the institutions which hold all or significant Ninja Press books are: The Getty Center, The British Library, Stanford, Columbia, Smith, Brown, Wellesley, UCLA, and the San Francisco Public Library. The entire Ninja Press archive is held in the Davidson Library Special Collections Department at UC

Santa Barbara. Carolee serves on the boards of both the Codex Foundation and the Haystack Mountain School of Crafts. Additional information and photographs of her books may be seen at ninjapressbooks.com.

MARGARET SHEEHAN managed the design & construction of the new Club rooms.

Sheehan, a licensed architect and interior designer, has planned and designed building interiors for over thirty years, and, since 1991, has headed Sheehan Architects. Coming from a family of teachers, writers, and artists, she intends to re-energize Club members and expand the Club's influence in the Bay Area literary arts scene.

STEVE ZOVICKIAN, by day, has been a leading lawyer in commercial litigation for thirty-five years in San Francisco, ably handling disputes involving construction and real estate, antitrust, intellectual property, partnership, products liability and agribusiness matters for his clients. In off hours, he works with the Next Step Learning Center in Oakland, which tutors young adults in basic literacy to get their G.E.D. equivalency degree and go on to college.

Additionally, Zovickian has legally represented the Habitat for Humanity Greater San Francisco *pro bono*. He happily struggles to learn to play the harpsichord, while devotion and skill with books have landed him a place on the Club's Library Committee.

News From the Library

HENRY L. SNYDER

WE ARE APPROACHING THE END of the creation of the online catalogue. As of this writing (January 16, 2012), there are 8,100 records in the catalogue. That includes 1,500 items classified as pamphlets.

Barbara Land has gone systematically through the ephemera and pulled out all the pamphlets and books. They are being catalogued individually and shelved in the library. Several hundred remain to be catalogued. Barbara has also created collection level records for all the ephemera.

Kitty Luce is organizing and cataloguing the Roxburghe Club archive for us. Books and pamphlets will be shelved together in the Library, with ownership noted. The ephemera is stored with the other ephemera in the archive.

Important segments of our Book Club holdings are now digital. When you open the library web page you will see a listing for BCC Digital Collections on

the left side. The Centennial Committee had much of the early BCC ephemera digitized for use in its traveling exhibition. Those items are being catalogued individually in the online catalogue with links to the images. The Committee also digitized the title pages, and, in some cases, other pages; and, in a few cases, entire BCC publications. Links for the images are being added to the online catalogue record. All digitized materials catalogued to date are listed in this file. They are also retrievable through the main online catalogue.

Thanks to the continuing generosity of our members and friends, we have a steady flow of new acquisitions to report. Barbara Land has been one of our most important donors for years and her devotion and stream of gifts never falters. Included in a group of items she gave us in December were three fine type books, *Phillips' Old Fashioned Type Book*, and two from the De Vinne Press. Among the numerous items she has given recently, a nearly complete set of Rounce and Coffin publications stands out.

Of great significance to our collection is Barbara Land's presentation of Paul Landacre's "California Hills and Other Wood Engravings," his first book, published in 1931. It is a splendid copy with fifteen views printed from the original blocks, and when it came up for auction this month she purchased it for us. David William Davies sums up the career of its printer: Bruce McCallister: Los Angeles' First Fine Printer (Castle Press, 1984). We have it displayed at the top of the handbook binders cabinet in the library and can take it out for examination.

Significantly, our collection of miniature books has exploded since we moved into our new quarters and we may have the largest collection of local imprints of this genre in the SF Bay area. Monsignor Francis J. Weber of Los Angeles has been a prolific producer of miniatures for quite a few years and has given the Book Club a goodly number. We sent him a list of our holdings this winter and asked if he had any other titles he would be willing to contribute. We had a prompt response with an additional twenty-two items and a kind letter.

Every month or so Noel Kirshenbaum brings us in some more items from the collection of his late wife Sandra DeNola Kirshenbaum. Two more batches have been received since the last report.

Others also have remembered us. Director Paul Robertson gave us a copy of Nell O'Day's John Henry Nash bibliography; Kathleen Walkup dropped off a copy her exhibition catalogue, *Hand*, *Voice and Vision: Artists' Books from Women's Studio Workshop*; and member Arthur Lyons presented us four items relating to the Plantin Press. Our gratitude to all.

Serendipity

ON MONDAY, DECEMBER 12, 2011, the Book Club of California celebrated its ninety-ninth birthday, and almost that number gathered in the Club Rooms to rejoice. Rather than just another holiday event, Lisa Harrington put together a program with a learned presentation, a keepsake broadside, and a new libation, with its recipe on letter pressed coasters.

This was no normal Monday night gathering and the raised revenue has a purpose: It will fund the Club's circulating centennial collection, which, since last announced, has added another two venues: The A.K. Smiley Public Library, Redlands in June and July 2012, and the Claremont Colleges from January through March 2013. Like the Energizer Bunny, our exhibit keeps pressing forward and showing and showing and showing!

Festivities began when Centennial Committee Co-Chair Curt Taylor noted that the twenty-first century is re-visualizing the Book, but more importantly, that the Club will aid in that redefinition. Kathleen Walkup, director of the Book Art Program at Mills College, followed with "True to Type: Women Book Artists (Still) Love Letterpress." Walkup led off with Elizabeth Yeats, sister to a great poet and an acclaimed illustrator, who established the Cuala Press in Dublin in 1908. Next came the more familiar Virginia Woolf and Jane Grabhorn.

A new era began in the 1970s, and Walkup herself established the first female job printing office since the demise of the Woman's Cooperative Printing Union in the nineteenth century. Tonight, with her students Kate Robinson and Lupe Martinez, Walkup's theme became "stretching the boundaries of the book," but still using type. Printers discussed included Claire Van Vliet, Betsy Davids, Joanna Drucker, Ruth McGurk, Emily McVarish, Robin Heyeck, and new BCC director Carolee Campbell.

Felicia Rice, another women book artist who still loves letterpress, re-imagined an excerpt from Mountains and Molehills, or Recollections of a Burnt Journal, an illustrated book of travels in California by Frank Marryatt, 1855. In Felicia's words, "I was looking for woodcuts or engravings from early California that could be applied to the centenary of women's suffrage, which we're also celebrating here in California, or the annihilation of the native people of California, or possibly the demise of the Californios, the earliest colonizers of California of Mexican

origin. In this image by the author of the book [of three roasting rabbits] I found all three." Seventy-five copies of this four color letterpress broadside, the second in The Book Club's Centennial Broadside Series, are available for a tax deductable donation of \$75 each.

Thirsty patrons then rushed to the bar. From a copious punchbowl came glass after glass, allowing bibliophiles thereby to turn page after page of libating memories. Jennifer Garden of Bluestocking Letterpress, St. Helena, printed crisp coasters with the recipe for this BCC special, The Page Turner: Begin with one ounce of San Francisco's own Anchor Distilling's Old Potrero Rye Whiskey, nineteenth-century style (and not their eighteenth-century style). Add thereto, tasting often as necessary, ½ ounce of pear brandy, ¼ ounce lime juice, ¼ ounce maraschino liqueur, 2 dashes of bitters, and 3 ounces of organic pear nectar. A brandied cherry completes to perfection.

Celebrants closed the evening rejoicing over ninety-nine good years with Anne Smith leading a rousing "Happy Birthday to us!"

IN THE LATE 1940s, San Francisco drewyoung printers shaped by World War II. Two in their twenties were Adrian Wilson (1923-1988) and Jack Stauffacher, a spritely ninety-one and honorary member of the Book Club of California. He had begun his Greenwood Press in 1936 before going off to war. Wilson picked up

printing in Waldport, Oregon, at a forestry Conscientious Objector Camp set up for artists and craftsmen. In San Francisco, he began producing theater posters.

At the Book Club's first program of the year on January 9, 2012, as a century's number of guests munched on almonds and sipped white wine, John McBride induced Jack Stauffacher to tell of their collaboration, inspiration, and joy. Examples of Stauffacher's and Wilson's later work, much supplied by member George Fox, surrounded the room.

Wilson went on to receive a MacArthur Foundation genius award for what issued from The Press at Tuscany Alley, while a listing of Stauffacher's continuing string of typographical awards would fill our columns.

Angry and energized in 1948, Stauffacher recounted, he met Wilson at the Japanese Tea Garden in Golden Gate Park and Wilson became part of the Greenwood Press. Two writings by Englishman Eric Gill (1882-1940), typographer,

sculptor, stonecutter, and print maker, focused the pair's outrage and energy. Foremost was their horror at a world that would make war.

On Armistice Day 1936, Gill declared his disgust at the high-ranking profiteers, bankers, and loan sharks who made money off human suffering. The two aspiring printers determined to print one hundred copies of his impassioned lecture, "And Who Wants Peace?" After all of the horrid wartime death and destruction, Wilson and Stauffacher would reaffirm the antiquarian spirit of humanness.

"This was my baroque period," Stauffacher explained, "Lots of dingbats." Their production would be folio, it would be in eighteen-point type, and it would be "grand. This was our time. We shared the same dream and vision. We did not stumble on this."

Stauffacher and Wilson used handmade English paper and chose Gill's Perpetua typeface, which he developed in 1926 based on Roman inscriptions. For inspection, the Club displayed four framed sheets showing all eight pages. The larger Club exhibit, "Three Young Printers," includes fine press work by equally-famous William Everson, as his companion Mary Fabilli incised the lead woodcut of a fierce boar for this Greenwood Press production.

The two had a sense of urgency, Stauffacher continued. In July 1948, these ardent craftsmen strove to learn their trade. Where would they find guidance to produce what they envisioned? Their "bible" was Gill's second influential work, *An Essay on Typography* (1931). Today, Stauffacher finds it refreshing still.

Gill focused on the practical elements of type and line; he dealt with the little things. Most important, Gill railed against the "Procrustean bed" of left and right justification that led to different spacing between words. Stauffacher and Wilson embraced, instead, equal spacing between words, and thereby the "ragged right" edge.

As we celebrate the Book Club's centennial, we find it refreshing to know that fifty years ago the Club accelerated their learning through job orders. Stauffacher and Wilson produced their first book for the Club in 1949.

Today, the click of the composing stick is poetry to Stauffacher. When nothing is going right at his shop at 300 Broadway, he starts setting type. He is ("clink") in paradise ("clink") as the words ("clink") fall into place ("clink"). Romantically, ("clink") he overcomes the fragile ("clink") weakness of getting old "(clink"). Stauffacher gains strength as he then proofs his work, inserts missing words, makes corrections, and gets that line of type *right*.

Hearing such a suave master craftsman is enthralling. The Book Club plans to host a series of talks-around-the-table on this fine exhibition of the works of Wilson, Stauffacher, and Everson. Make appointments with the Library to handle and examine the Book Club's copies of books on display.

Elsewhere in the Club, cases show off the work of the late Arlen Philpott, which has drawn visits by daughters Celine, Joanna, and Maria.

CONTRIBUTOR DAVID PARKER read a paper, "Gay Liberation and Identity Politics," at the "After Homosexual: The Legacies of Gay Liberation" conference held in Melbourne, Australia, February 2-4, 2012.

OUR THANKS for spreading the word on the Book Club go to Richard Olson of the San Francisco Corral of Westerners. Begun in Chicago in 1944, groups of Western buffs across the nation join monthly to hear speakers on topics of historical interest.

San Francisco Westerners meet on the fourth Tuesday of the month at L'Olivier, a French Restaurant at 465 Davis Court. In the Corral newsletter, Signals from Telegraph Hill, Inkslinger Olson lists the Book Club's programs. For those who wish to reciprocate and enjoy Western history, contact Sheriff Roger Weed, (925) 381-3836.

WE RECALL TALL, hearty Rick Wilkinson at Johns' Western Gallery, an auction house specializing in books and ephemera at 250 Sutter Street. Last summer, Doug Johns moved to Albuquerque, New Mexico, where Johns' Western Gallery specializes in fine art. Wilkinson, a thirty-three year veteran of the book trade, went a short distance east to the 100 block of Sutter and then opened a smidgen north at 34 Trinity Place.

OurApologies

In the Winter issue, our article, "Florence S. Walter and the Art of Book Binding," describing the fabulous collection given to the Club by the generous Peggy Pressman, she is misidentified as Peggy Grossman. Our sincere apologies.

G.F. Wilkinson Books, specializing in "hard to find, out of print, used, and rare books," along with ephemera and art, is thereby just west of Montgomery. Pay him a visit. Wilkinson is the large man filling up the tiny stall, reading a paper. "Some people think I am some kind of living art display," he remarked. True enough. Artists' Books should include performance art.

1

On November 9, 2011, noted ephemerist Weston Naef spoke to the Society of California Pioneers on his arm-breaking 8.75 pound Carleton Watkins: the Complete Mammoth Photographs. We say "ephemerist" for Naef pointedly remarked that as the 1906 earthquake fire destroyed Watkins' studio, all that remained were the photographs he sold over his long prolific lifetime and since gathered by collectors. Naef knows that Watkins produced at least 1273 large photographs and he estimates five to seven thousand stereo views. The latter are online at www.carletonwatkins.org.

Compiling this catalogue *raisonné* resembled those Christmas presents that mandate "some assembly required." In 1975, Naef produced the first exhibit on this unknown California photographer with only 350 mammoth plates known. The decade previously, Harvard University's Geology Department disposed of albums of such plates, while the huge Yosemite photographs that Senator John Conness showed Abraham Lincoln as he prepared legislation to make Yosemite a park found their way to a junk shop.

In 1849, Carleton Watkins (1829-1916) left Oneonta, New York, with family friend, and later railroad magnate and patron, Collis P. Huntington. In the Golden State, he trained under Robert Vance, and, Naef speculates he took scenic mining daguerreotypes. In 1858, though, Watkins began using a camera that shot 12 by 18 inch glass plates, and in 1861, had one specially built that produced mammoth photographs, 18 by 22 inches. These were the size of respectable fine art. Some contemporary collectors mixed Watkins photographs among their paintings.

One of Naef's intriguing speculations is that Watkins made a heretofore unknown visit to Yosemite in 1859 shortly after Charles Leander Weed. In his first great Yosemite article, James Mason Hutchings, subject of a noted BCC volume, credited half the illustrations to Weed. The other dozen carry no photographic identification and resemble Watkins' views. Additionally, Watkins' prize-winning 1861 mammoth plates are too spectacularly arranged for a first-time visitor to the valley, Naef argues.

Naef arrived at the J. Paul Getty Museum in Los Angeles in 1984 at the same time as its incomparable photographic collections arrived, assembled by purchase from seven passionate private parties. This book came out of that union. It is dedicated to the memory of legendary photographic historian Peter Palmquist, killed by a hit-and-run driver in 2003. Christine Hult-Lewis came aboard as an able co-author. The Getty Museum's magnificent study is listed at \$195.

That evening, the Pioneers offered an intriguing keepsake from their collection. The Lumi Company of Los Angeles replicated a rare stereo view of Watkins' photographic wagon as he would have made it. It coated maple blocks with photosensitive materials and printed them eight at a time. Yours for \$60.

Jumping ahead 150 years, the San Francisco Chronicle of November 9, 2011, described new GigaPan cameras that automatically move to take hundreds of pictures in a grid to make panoramic pictures. The Center for Digital Archaeology mounts two together to make stereos.

FROM OCTOBER 2 THROUGH DECEMBER 18, 2011, St. Mary's College in Moraga mounted a centennial tribute to: William Keith (1838-1911); its own collection; and obliquely, women's suffrage. A visit to the artist's friend John Muir in 1908 set Brother Cornelius to collecting Keith's incomparable California landscapes and inspired him to become his biographer: Keith, Old Master of California, two volumes, 1942 and 1956. St. Mary's displayed some eighty of its 180 pieces for a forty-year retrospective of his work. For the final centennial celebration, recall that in 1911 the artist's wife, Mary McHenry Keith, avidly wore yellow, the battle color for "Votes for Women."

The legacy of this exhibit is superb. Alfred C. Harrison, Jr., proprietor of the exquisite North Point Gallery at 407 Jackson Street, wrote *The Comprehensive Keith: The Hundred Year History of the Saint Mary's College Collection of Works by William Keith* (2011). Harrison, who sketched the collection in 1988, ably inserts Keith into the nineteenth-century world of California fine painting. Through astute analysis and 266 illustrations, he shows Keith's evolution as an artist. Forty-five dollars, ordered through Saint Mary's College Museum of Art.

WELCOME!

In September, Elaine Tennant, a Scandinavian medievalist, became director of The Bancroft Library, the first woman to do so. With effusive enthusiasm,

she has long sent her students to do research at the Bancroft, while concurrently advocating digital resources. Surprisingly, she has found little conflict. As many Bancroft materials are fragile, the library has provided virtual access, and, through this, has increased visitors. "People see things online," she observed, "and they immediately want to come and *really* see them." There is nothing like an original. Especially a book!

Across the Bay in October, Anthea Marie Hartig took charge of the California Historical Society. With a PhD from our alma mater, the University of California, Riverside, she has specialized in the history of the citrus industry. Hartig was a preservationist planner in the Riverside city government and for six years directed the Western Office of the National Trust for Historic Preservation. In recognition of twenty-five years of splendid achievement, Hartig became the 2011 California Preservationist of the year.

1

GARY KURUTZ, past President of the BCC, former chair of the Book Club's Publication Committee and head of the California State Library's Special Collections, retired on August 30, 2011. He will be greatly missed and long remembered. Personally, and through his staff in the California Room, Kurutz aided researchers in all ways possible. We have benefited from their kindness and knowledge.

From his enthusiastic erudition for Californiana, Kurutz has an excellent eye for items needed to expand the library's collection and entice scholars. Luckily for researchers throughout the Golden State, Kurutz continues this service among his duties as the executive director of the California State Library Foundation.

Unfortunately, though, retirement has brought Kurutz a reoccurrence of a deadly disease: "Gold on the Brain," but in its rare bibliographic form. Two decades ago, the Book Club became aware of the first symptoms of this contagion and only restored Kurutz to normalcy in 1997 by purging him of the acclaimed *The California Gold Rush*, a Descriptive Bibliography of first person accounts.

Regretfully, Californiana-itis weakens mental capacity, and as Frank Marryat's *Mountains and Molehills* remains a Kurutz favorite, he is presently preparing a similar bibliography of the Klondike Gold Rush from 1896 through 1905.

Californians never stay and often stray. One, wandering George Carmack, an old Port Costa boy, bonded with Alice in Wonderland in her infatuation with vanishing rabbits. However, when Carmack dived into Rabbit Creek near Dawson, it turned yellow. Heavily weighed down, he emerged from his hole on

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August 16, 1896, jubilantly proclaiming the watercourse to be Bonanza Creek. Retirement to a modest millionaire's Modesto mansion was his luck.

Ever striving, the news finally broke out from the frozen north almost a year later. On July 15, 1897, The San Francisco Call headlined — but only on page 8, "Half a Million Dollars' Worth of Dust Comes by the [steamer] Excelsior." This is the equivalent of 25,000 troy ounces, or, at \$1600 an ounce today, \$40 million. The paper trumpeted, "Greatest Gold Discovery in the History of the World," and that world rushed in to Alaska.

As Kurutz continues to thaw the frozen tundra of Klondike lore, he has panned out a bonanza of 750 first-person accounts, about the same number in his California bibliography. As he says, "It's better than mopping hot tar."

ADDRESS

Elected to Membership

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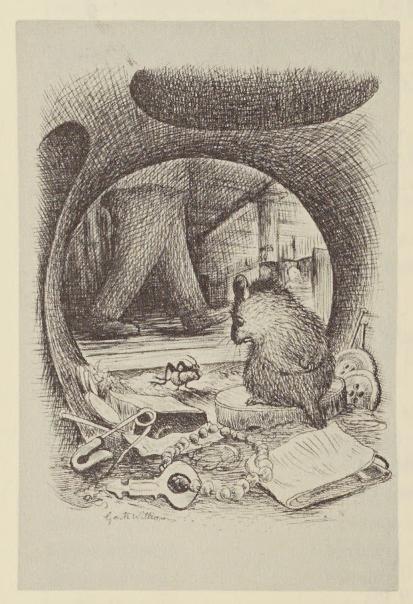
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Garth Williams. One of two preliminary drawings for illustrations in *The Cricket in Times*Square by George Selden, 1960: an alternate version of illustration #24 featuring Chester Cricket and Tucker Mouse in the drainpipe.

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